

the strangest flavours and odours, than any other community in the world.

But, apropos of this same " symphony/" a Parnassian poet, — one who was then regarded as a neo-Grrecian, neither more nor less, — M. Anatole Prance, pointed out rightly enough that the imagery in which Zola indulged was inconsistent with his claim already put forward, though not definitely enunciated, to be a realistic writer. " Such vain, empty, and detestable *virtuosile*" had no place, said M. France, in the realist system; and indeed, taking that system as it was defined by Zola under the name of naturalism a little later, M. France was assuredly correct. As a matter of fact the duality of Zola's nature was always appearing. He was for ever straying beyond the limits of the doctrines he propounded, having quaffed too deeply of Hugo's rhetoric in Ms youth to be able to restrain himself. And it was as well, perhaps, to show that even at this early stage of his great series, his vagaries, his deviations from his self-chosen principles, already attracted attention.

It was also apropos of this same " Ventre de Paris," that the first of many charges of plagiarism was preferred against Zola. In this instance it was M. Nadar, photographer, aeronaut, caricaturist, and author, who declared that " the

colour scale" of the sea of vegetables which  
Zola showed  
spreading around the Paris markets had  
been borrowed  
from something which he, Nadar, had  
written. But Zola  
had merely expanded a passage of one of his  
own early  
articles; and the suggestion of plagiarism, was  
the more  
ridiculous as the first thing which strikes  
anybody, even  
with only a little artistic perception, when  
witnessing day-  
break at the Paris markets, is the diversity of  
the picture's